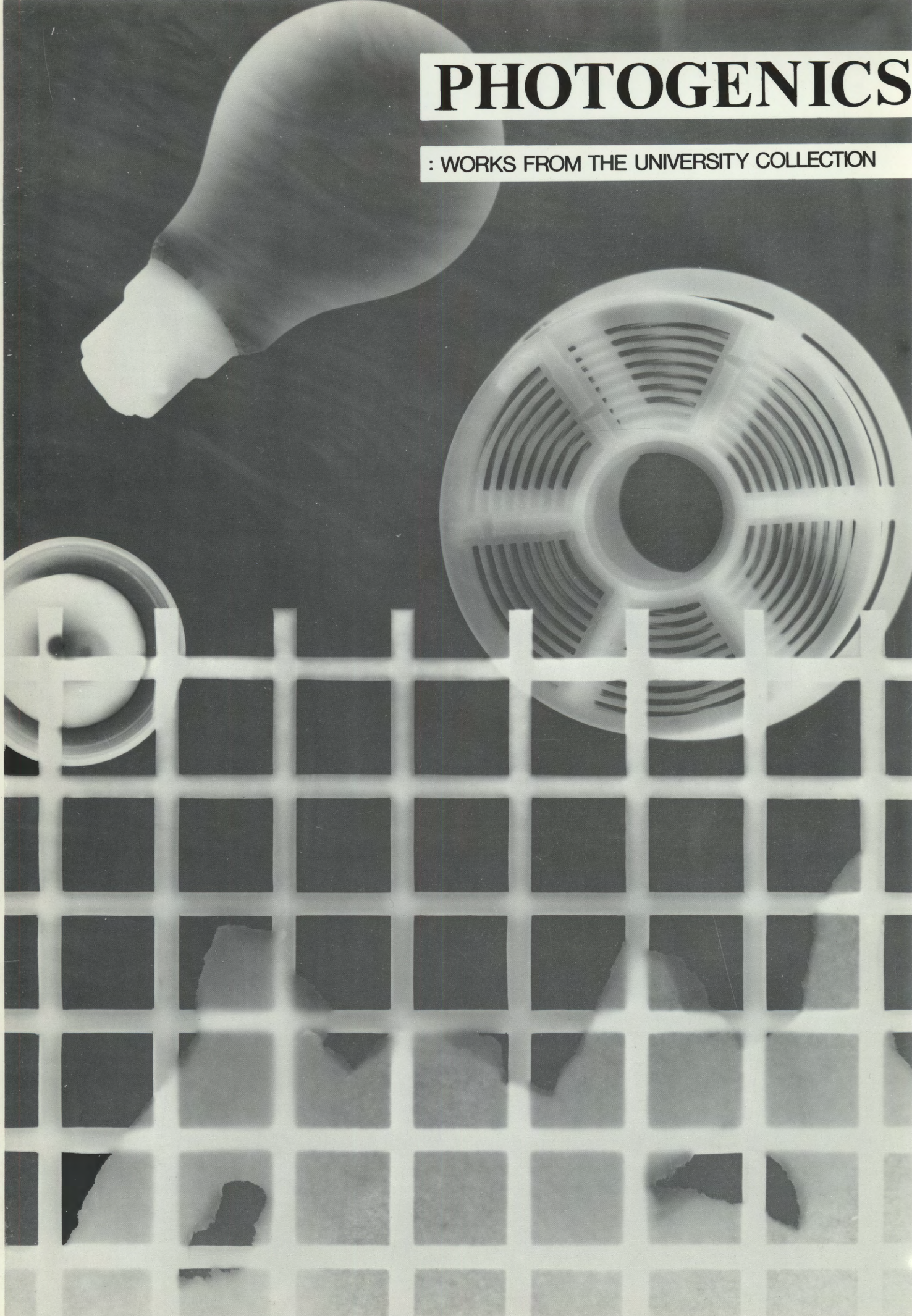


PHOTOGENICS

: WORKS FROM THE UNIVERSITY COLLECTION



PHOTOGENICS: Works from the University Collection

FINE ARTS GALLERY

University of Tasmania

10 March – 3 April, 1987

Acknowledgements:

The Curator and the Art Exhibitions Committee would like to thank Meg Taylor for her assistance.

The University Art Exhibitions ongoing programme is greatly facilitated by a grant from the Tasmanian Arts Advisory Board.

The University Art Collection Acquisitions programme acknowledges generous assistance from the Visual Arts Board, Australia Council.

Catalogue Design: David Palmer

Poster Design: Geoff Parr

Poster Printing: Milan Milojevic

Photography: John Farrow

Typesetting: Penny Hawson

Printing: Focal Printing

Curator: Frances Butterfield

Copyright 1987.

ISBN 0 85901 356 1

For the second year, now, the University Exhibitions Committee has mounted an exhibition drawn from the University Collection. This year, the Curator, Frances Butterfield, has gathered together photographic works purchased during the past decade. The Fine Arts Committee has purchased photographs sporadically in that period, with works by two of the foremost photographers working in Australia in the 1970s, Geoff Parr and Marion Hardman, coming into the collection first, followed by a flurry of purchases in 1978, principally from the exhibition *Views of Mount Wellington*, an acquisitive exhibition mounted by the Committee in that year. However, the major body of photographic works was purchased late last year when the Fine Arts Committee was notified that it had received a major grant of \$10,000.00 from the Visual Arts Board, Australia Council, a grant to be spent over two years on works by living Australian artists. This grant provided the Committee with an excellent opportunity to purchase a number of works by several artists whose professional careers have been established in the 1980s. It is not without interest that this latter group of artists has lived and worked in Tasmania during that period.

Of central importance to the emergence of the flourishing state of photography in Tasmania in the last decade, was the establishment of a discrete department of photography in the Tasmanian School of Art in the early 1970s, a department which was to veer away from a strictly vocationally based teaching programme (training photographers for careers, say, in advertising and fashion). The photographs by Geoff Parr and Marion Hardman give a good idea of the way in which photographic practice developed in that period; both artists tended to group works in series, but there was an emphasis, nevertheless, on the single image and in this they were seen to be aligned, perhaps misleadingly, with the followers of Edward Weston and the F64 group. Certainly, the emphasis they both placed upon landscape subject matter seemed, at the time, to highlight the formalist aspects of the images and to make that alignment an attractive one. But, in the case of Parr, the work retained an insistent ironical edge characterized by the use of visual puns and an emphasis on the landscape as a photographic fact, an edge which helps to explain the link between the photographs in this collection and his more ambitious and very political photographic constructions of the 1980s. It is not without interest to note, however, that Parr's political use of photography goes back to a series on Lake Pedder in the late 1960s, and that his more recent photographic interventions in the field of 'colonial culture' emerged at the time of the Gordon-below-Franklin campaign, both rapacious examples of the way Culture consumes Nature, while claiming that this is some kind of natural order of things.

Although this exhibition tends to emphasise the qualities of the single image, particularly in these earlier works (and this is true of the photography by Forsyth and Breninger, and the four Mt. Wellington works by Flaws, Jackson, Stephens and Woolley), it seems reasonable to argue that in Marion Hardman's work there was a preoccupation with the fragmented nature of the 'picture' she was describing. If we take the Bonnet Hill series, for instance, it has to be remembered that the vast majority of her photographic output into the 1980s was concentrated on this small patch of bush and, in order to get the 'picture', it became important to see each image as part of a much bigger group.

In an observation which remains of central importance to our reading of photography, Roland Barthes argued that the photographic image has the tendency to be read as a message **without** a code, so that we make believe that what we see in the image is the 'real thing', Nature, and not something encultured in the very act of making the photograph. Perhaps this helps to explain why Marion Hardman was so insistent about showing her photographs in largish groups: it allowed her, for instance, to present the way in which she worked around an object or within a space, and to emphasise the shifting nature of photographic vision - a direct challenge to the imagined constancy of the photograph. And this was exemplified in the exhibition she put together on site at Bonnet Hill in 1980, where she placed the photographic works next to their subjects.

This play between the subject and its photographic image, was developed ambitiously in a series called *Practical Dreams*, the principal motif of which was the contrived world set up in shop windows. Here was a world of fantasy photographed in such a way that the reflections in the windows became actual planes of visual information; the 'real' world intersecting with the 'contrived' world of the tableaux.

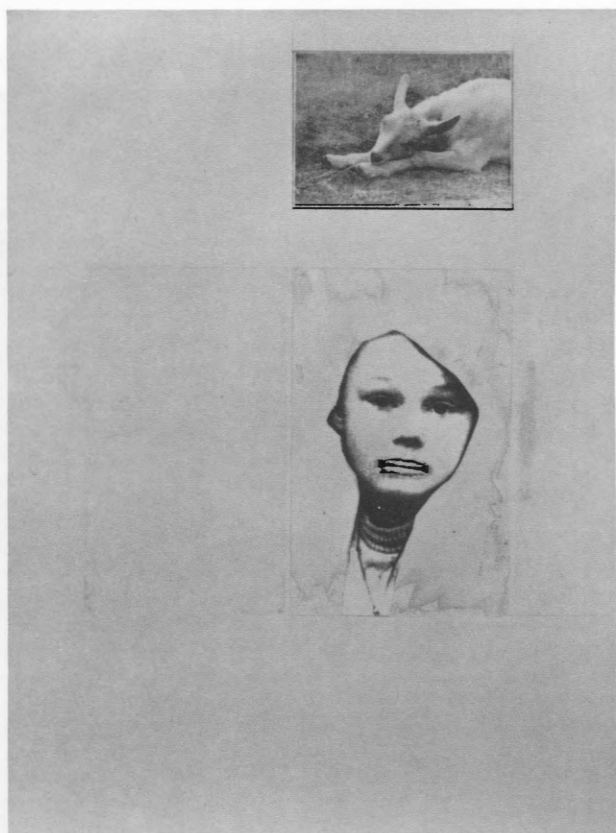
This realisation of the splendidly surrealist qualities of photography, and its ability to carry metaphor, especially when images were grouped in constructions, now seems to have been influential. To take but one example, Ruth Frost who studied with Hardman, exploited the use of cheap plastic cameras, with their tendency to bleed light, and with their rogue lenses; with sophisticated darkroom control, this could produce images which were suggestive of dream fragments, in and out of focus. The *Queenstown Series* typifies Frost's concerns of the time: through careful sequencing she was able to produce a series of random images which, when pieced together, came to be suggestive of a would-be narrative, albeit a fragmented one, a narrative which has the stark and seemingly threatening qualities of a dream. More recently, Frost has been working in the complex area of photo-montage.

The University Collection also has three fine examples of the work of Kathryn Paul, an American photographer who taught at the Tasmanian School of Art in 1980-81. Compared to the muscular romanticism of, say, Ansel Adams, here we have an equally romantic but much more intimate approach to the landscape. David Stephenson has made the point about her more recent work that her introduction of the figure into the landscape, a device which has a long pedigree in American photographic history, works against the tradition insofar as it personalises the landscape. Instead of the figure acting as a signifier of the sublime (human insignificance in the face of untrammelled Nature), in Paul's images the figure becomes a signifier of a benign landscape; indeed, it is not unusual for the figures to appear slightly comical, a sure sign of a lack of awe. The earlier works function in a similar way; they have an intimacy and sensuousness which is directly expressed and, interestingly, they function really effectively as singular images.

David Stephenson also comments on and quotes extensively that landscape tradition; his large scale panoramas and photographic constructions echo many of the concerns of the late nineteenth century explorer photographers like Church and O'Sullivan, although they are



No.2



No.3

PAT BRASSINGTON

- 1 *The Judges* (1985-86)
Set of 9 gelatin silver prints on mural paper.
(8, 435 x 350mm; 1, 200 x 485mm).
Purchased with the assistance of the Visual Arts
Board, Australia Council, 1986.
- 2 *The Lamb* (1985-86)
Set of 12 gelatin silver prints on mural paper
(each 435 x 350mm)
Purchased with the assistance of the Visual Arts
Board, Australia Council, 1986.

WARREN BRENINGER

- 3 *Self-Portrait As A Goat* (1975-77)
Photographic collage with paint (511 x 377mm).
Donated by the artist, March 1983. The work was
exhibited in *'Photography and Then* (Cat. No.14)
at the University Fine Arts Gallery, September/
October 1982.



No.9

GRACE COCHRANE

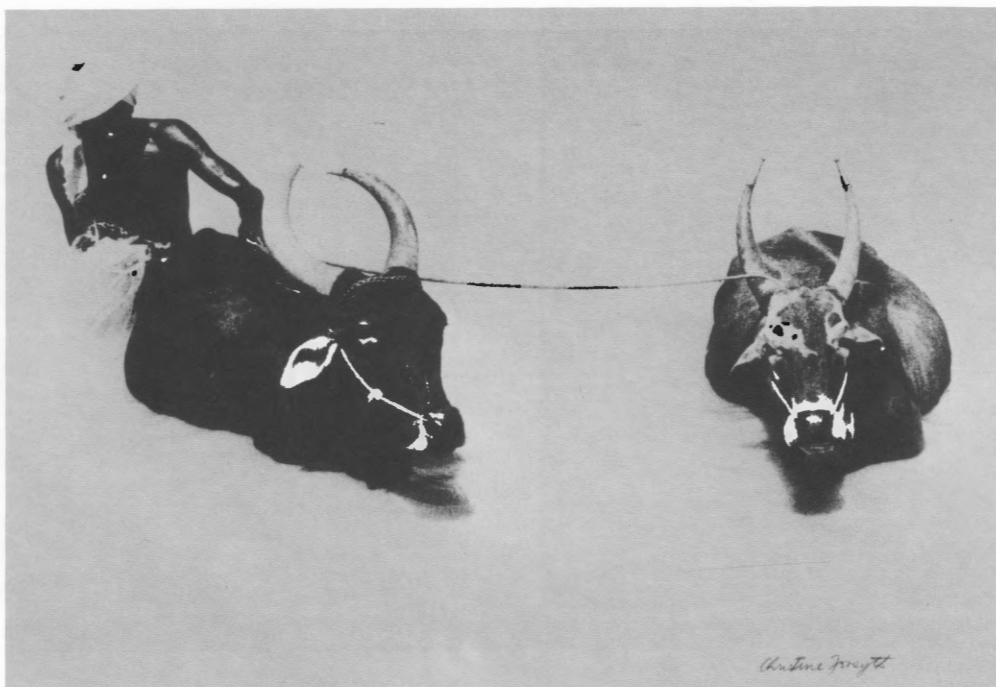
- 4 ***With Pop Cochrane and Baron Graceful in Sam's Paddock, 1910/1982***
Pages From An Album Series, No.15 (1984)
Handcoloured past/present photographic collage (372 x 536mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 5 ***Mum and Aunty Grace in my Garden, 1935/1982***
Pages From An Album, No.16 (1984)
Handcoloured past/present photographic collage (362 x 536mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 6 ***Grandad, Mum and the Twins at my Place, 1930/1982***
Pages From An Album Series, No.17 (1984)
Handcoloured past/present photographic collage (370 x 536mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 7 ***Mum and the Others at Blackman's Bay, 1924/1982***
Pages From An Album Series, No.24 (1984)
Handcoloured past/present photographic collage (350 x 536mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 8 ***At Home with Mum and her Scottish Collies, 1925/1982***
Pages From An Album Series, No.27 (1984)
Handcoloured past/present photographic collage (338 x 542mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 9 ***Grace Robertson Duncan at my Place, 1910/1982***
Pages From An Album Series, No.31 (1984)
Handcoloured past/present photographic collage (353 x 536mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.

CLIFFORD FLAWS

- 10 ***Early Morning Snow*** (1978)
Gelatin silver print (385 x 310mm).
Donated by the artist, 1979. The work was exhibited in *Views of Mount Wellington* (Cat. No.27) at the University Fine Arts Gallery in March 1979.



No.10



No.11

CHRISTINE FORSYTH

- 11 *Mahalipuram India* (1977)
Gelatin silver print (225 x 350mm)
Purchased by the University of Tasmania, 1978.



No.14

RUTH FROST

- 12 *Mountain Road, Queenstown.* Queenstown Series (1983). Gelatin silver print, selenium toned (280 x 377mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 13 *Dog on Mining Lease, Queenstown.* Queenstown Series (1983). Gelatin silver print, selenium toned (293 x 383mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 14 *Ruined House, Gormanston.* Queenstown Series (1983). Gelatin silver print, selenium toned (370 x 370mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.



No.19

MARION HARDMAN

- 15 *Beached Forms, Campania* (1975)
Gelatin silver print (245 x 245mm)
Purchased by the University of Tasmania, 1977.
- 16 *Ben Lomond* (1974)
Gelatin silver print (230 x 275mm)
Purchased by the University of Tasmania, 1977.
- 17 *Eulogy II* (1975)
Gelatin silver print (250 x 250mm)
Purchased by the University of Tasmania, 1977.
- 18 *Eulogy IV* (1976)
Gelatin silver print (245 x 245mm)
Purchased by the University of Tasmania, 1977.
- 19 *Eulogy VII* (1977)
Gelatin silver print (250 x 247mm)
Purchased by the University of Tasmania, 1977.

PETER JACKSON

- 20 *Sunrise* (1978)
Colour photograph (245 x 355mm)
Purchased by the University of Tasmania, 1979.
The work was exhibited in *Views of Mount Wellington* (Cat. No.31) at the University Fine Arts Gallery in March 1979.



No.20



No.21

ANNE MacDONALD

- 21 *The Dance* (1984)
Set of 16 photographs, gelatin silver prints (each 500 x 500mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.

JIM MARWOOD

- 22 *Linda and Harry Smith, St. Marys.* Valley People Series (1981). Photograph, selenium/sulphide toned (365 x 250mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 23 *Linda Smith's Washing.* Valley People Series (1978). Photograph, selenium/sulphide toned (365 x 225mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 24 *'Nugget' Platt's Wallaby, Fingal.* Valley People Series (1982). Photograph, selenium/sulphide toned (355 x 257mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 25 *Ethel Bishop's Kitchen, Fingal.* Valley People Series (1979). Photograph, selenium/sulphide toned (265 x 360mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 26 *Eric Eberhardt, Mangana.* Valley People Series (1977). Photograph, selenium/sulphide toned (255 x 355mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.
- 27 *Ethel Bishop and her Daughter, Doris, Fingal.* Valley People Series (1978). Photograph, selenium/sulphide toned (275 x 385mm).
Purchased with the assistance of the Visual Arts Board, Australia Council, 1986.



No.27



No.32

GEOFF PARR

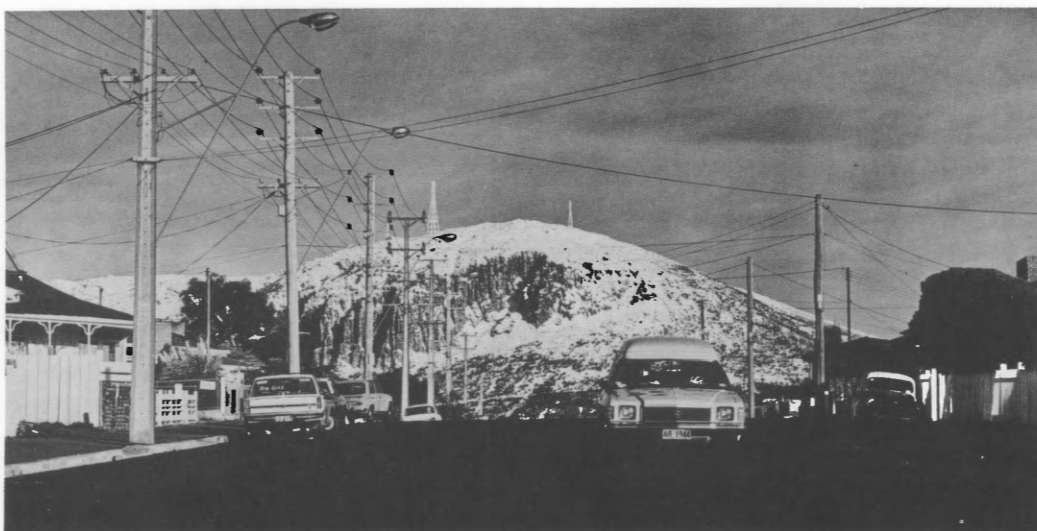
- 28 *The Last Post at Seymour* (1976)
Gelatin silver print (160 x 243mm)
Purchased by the University of Tasmania, 1977.
- 29 *Earth Series: Artemis Slept Here* (1976)
Gelatin silver print (175 x 230mm)
Purchased by the University of Tasmania, 1977.
- 30 *Demeter's Robe* (1976)
Gelatin silver print (180 x 180mm)
Purchased by the University of Tasmania, 1977
- 31 *Variations on a Lady-in-White Series II* (1976)
Gelatin silver print (140 x 205mm)
Purchased by the University of Tasmania, 1977.
- 32 *Tea Time in Devon* (1976)
Gelatin silver print (135 x 195mm)
Purchased by the University of Tasmania, 1977.

KATHRYN PAUL

- 33 *Hugel Track Trees, Lake St. Clair* (1981)
Gelatin silver print (225 x 355mm)
Purchased by the University of Tasmania, 1981.
This work was exhibited in *Details of Van Diemen's Land* (Cat. No.138) at the University Fine Arts Gallery, June/July 1981.
- 34 *Ballroom Forest 3* (1981)
Gelatin silver print (245 x 360mm)
Purchased by the University of Tasmania, 1981.
This work was exhibited in *Details of Van Diemen's Land* (Cat. No.115) at the University Fine Arts Gallery, June/July 1981.
- 35 *Elephant Farm I* (1981)
Gelatin silver print (255 x 357mm)
Purchased by the University of Tasmania, 1981.
This work was exhibited in *Details of Van Diemen's Land* (Cat. No.125) at the University Fine Arts Gallery, June/July 1981.



No.33



No.36

DON STEPHENS

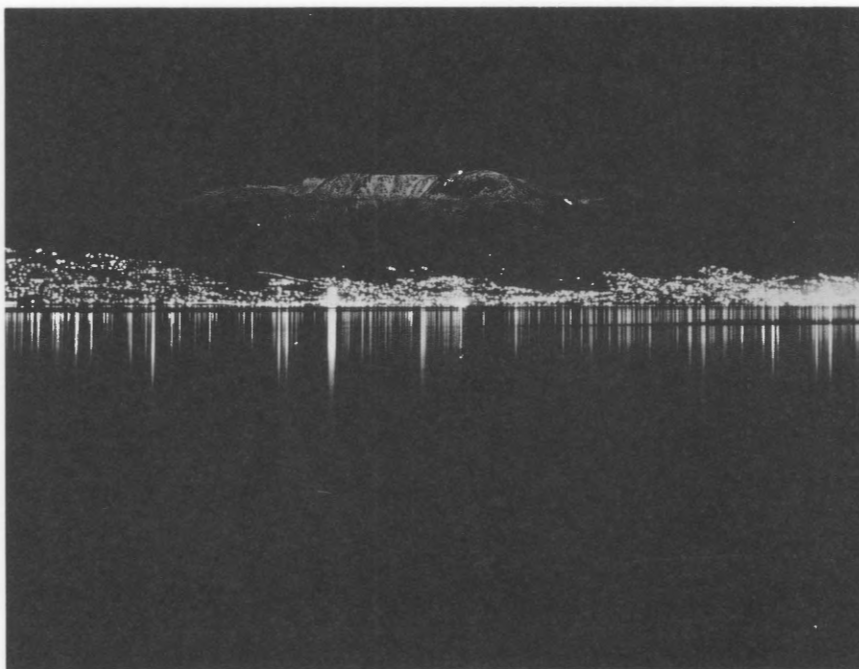
- 36 *Mount Wellington from Forest Road, West Hobart* (1978). Gelatin silver print (275 x 550mm). Purchased by the University of Tasmania, 1979. This work was exhibited in *Views of Mount Wellington* (Cat. No.43) at the University Fine Art Gallery, March 1979.

DAVID STEPHENSON

- 37 *Traveller Above Sea and City* (1986). Photographic composite, gelatin silver prints (700 x 1000mm). Purchased with the assistance of the Visual Arts Board, Australia Council, 1987.
- 38 *(Leslie) Ben Lomond* (1986). Photographic composite, gelatin silver prints (700 x 1000mm). Purchased with the assistance of the Visual Arts Board, Australia Council, 1987.



No.37



No.39

GRAEME WOOLLEY

- 39 **Mountain by Moonlight** (1978)
Photographic print taken from 35mm transparency (190 x 245mm).
Purchased by the University of Tasmania, 1979.
This work was exhibited in *Views of Mount Wellington* (Cat. No.55) at the University Fine Art Gallery, March 1979.

PAT BRASSINGTON (b.1942 Hobart, Tasmania)

Studies: TCAE, School of Art (BA Visual Art) 1975-80; University of Tasmania (MFA) 1983-84.

Exhibitions: One-man shows: Devonport Art Gallery, 1984; MFA Submission, Tasmanian School of Art Gallery, 1985; Chameleon Gallery, Hobart, 1986. Group shows: Australian Student Printmakers, 1978; Burnie 'Works on Paper' Purchase Exhibition, Burnie Art Gallery, Tasmania, 1980; Albert Hall Museum and Art Gallery, Purchase Exhibition, 1981; North Hobart Photographic Gallery, 1981; 'The Michele, Pat, Kaye and Wayne Show', Tasmanian School of Art Gallery, 1982.

Represented: Burnie Art Gallery; University of Tasmania; Devonport Art Gallery.

Selected bibliography: Holmes, Jonathan: 'Pieces of Eight', *Photofile*, Spring 1986; Ewins, Rod: article in *The Mercury*, 15/7/86.

WARREN BRENINGER (b.1948 Melbourne, Victoria)

Studies: Melbourne State College (Higher Diploma of Secondary Arts & Crafts) 1968-71; Caulfield Institute of Technology (Diploma of Art & Design) 1975. Warren Breninger currently teaches Art, Visual Education and Media Studies at Maranatha Christian School, Victoria.

Exhibitions: Since 1971 he has participated in many group shows. Recent shows include: 'Time Present &

Time Past' parts I & II, Australian Centre for Photography, Sydney (1984); 'Recent Australian Photography from the Kodak Fund', Australian National Gallery, Canberra (1985); 'Selected Works from the Griffith University Art Collection', Queensland Gallery of Art (1986). One man shows: 'There Is No Escape - Photographic Works 1971-83', Photographers Gallery, Melbourne, and the Australian Centre for Photography, Sydney (1983); 'Works of Art, 1973-83', Pinacotheca, Melbourne (1984).

Awards: Include Tina Wentcher Sculpture Prize, 1978; Figurative Award Frankston Festival, 1981; Lady Fairfax Portrait Award for Photography, 1982; McGregor Prize for Photography, 1983; Visual Arts Board Project Grant, 1986.

Represented: Melbourne State College; Phillip Morris Photographic Collection; National Gallery of Victoria; Art Gallery of South Australia; Commonwealth Art Bank; Wollongong City Art Gallery; Art Gallery of New South Wales; Australian National Gallery; Queensland Art Gallery; Mornington Peninsula Arts Centre; University of Tasmania; Alice Springs Art Foundation; Darling Downs Institute of Advanced Education; Griffith University.

Selected bibliography: McCulloch, Alan: *Encyclopedia of Australian Art*, Hutchinson, Melbourne 1984; Salter, Owen: *On Being - Portrait of the Christian as an Artist*, Vol.II, No.1, 1984; Cruickshank, Alan: 'Australian Photography Now', *European Photography* 23, Vol.6, No.3, 1985; Ennis, Helen: *Recent Australian Photography - From the Kodak Fund*, Catalogue, Australian National Gallery, 1985.

GRACE COCHRANE (b.1941 Waipukurau, New Zealand. Arrived Australia 1971)

Studies: B.Ed., TCAE 1977; B.A. (Fine Arts), School of Art, University of Tasmania, 1984; M.F.A., School of Art, University of Tasmania, 1986.

Grace Cochrane is currently researching and writing 'The History of the Contemporary Crafts Movement in Australia 1945-88' for the Crafts Council of Australia.

Exhibitions: One-man shows: 'Remarking Time', Australian Centre for Photography, Sydney, 1984. Travelled to Adelaide, and Townsville, 1985, and New Zealand 1987; 'Re-presenting Representation', submission for MFA, Chameleon Gallery, Hobart, 1985. Group shows include: 'Outside Image', Crafts Council Gallery, Hobart, 1982; 'Not a Picture Show', Long Gallery, Hobart, 1983 (travelled 1984-85); 'With the Grain', Long Gallery, Hobart, 1984; 'Time Past, Time Present', Australian Centre for Photography, Sydney, 1984; 'Manipulated Images', Images Gallery, Sydney, 1984; 'Working Life', Long Gallery, Hobart (travelled 1984-85).

Commissions: Parliament House Construction Authority, photographic project, 1984-85; 'Working Life', a Tasmanian community arts photographic project, 1984; Commissioned to research/write 'The History of the Contemporary Crafts Movement in Australia 1945-88', (Crafts Council of Australia), 1986-87.

Represented: Australian National Gallery, Canberra; Tasmanian School of Art; University of Tasmania; James Nelson Textile Mill; Private Collections in Australia and New Zealand.

Selected bibliography: *Photofile*, Winter 1984; *Art Network*, Summer 1985, pp.40-56; *Art in Australia*, Winter 1985, pp.502, 508; Marwood, Jim: 'Ways of Working', Kangaroo Press, 1986.

CLIFFORD FLAWS (b. 1908 Narrandera, NSW)

Clifford Flaws is a professional engineer, now retired, and freelance photo journalist. He is a Master Photographer and Life Member of the Tasmanian Photographic Society, and at present is a Visiting Teacher of photography at Bellerive Primary School. He has exhibited his photographs both in Australia and overseas, and has won many trophies and medallions, most notably 'The Julian Smith Portfolio' for character photography.

CHRISTINE FORSYTH (b.1949 Hobart, Tasmania)

Studies: Tasmanian School of Art 1967-69; City and Guilds Art School, London 1974-75; City of London Polytechnic (Sir John Cass School of Art) 1975-77.

Exhibitions: One-man shows: Coughton Galleries, Hobart 1978, 1982; Adelaide Fine Arts and Graphics 1979; The Field Workshop, Melbourne 1982; Handmark Gallery, Hobart 1983; Participated, OZ Gallery, Melbourne 1978; Launceston Design Centre 1979, 1982; Australian Print Show to Sweden 1980; Handmark Gallery, Hobart 1983-85; Chameleon Printmakers, Chameleon Gallery, Hobart 1984; 'Three Tasmanians in Print', Burnie, Devonport and Hobart 1985; Australian Print Show to USA 1985/86.

Commissions: PCA Member Print 1979, 1984; 'The Geeveston Print Project' 1986; Sheraton Hotel, Hobart (10 silkscreen prints, editions of 30) 1987.

Awards: Minister's Award for Excellence, Crafts Council of Tasmania 1984.

Represented: Tasmanian Museum and Art Gallery; Queen Victoria Museum and Art Gallery, Launceston; University of Tasmania; Caulfield City Council; Institutional and private collections in Australia and overseas.

Selected bibliography: Directory of Australian Printmakers 1982; Article in *Imprint 2*, 1984; Germaine, Max: *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984.

RUTH FROST (b.1957 Sydney, NSW)

Studies: Tasmanian School of Art, Bachelor of Fine Art, 1985; Currently enrolled in the Master of Fine Arts Programme, Centre for the Arts, University of Tasmania.

Exhibitions: Group shows: 'The Outside Image', Crafts Council Gallery, Hobart, 1981; 'From the Inside Out, Aspects of Women's Art', Crafts Council Gallery, Sydney, 1982; 'Not a Picture Show', Long Gallery, Hobart, 1983. Toured 1983-84; 'Working Life', Long Gallery, Hobart, 1984; 'The Constructed Image', Chameleon Gallery, Hobart, 1984; 'Three Tasmanian Photographers', The Australian Centre for Photography, Sydney, 1985; 'Working Life', Australian Centre for Photography, Sydney, 1985; 'Three Women Photographers', Queen Victoria Museum and Art Gallery, Launceston, 1985.

Commissions: Photographic Mural, Art in Public Buildings, Blackmans Bay, 1986.

Awards: University of Tasmania Post Graduate Award, 1986/87.

Represented: Queen Victoria Museum and Art Gallery, Launceston; Devonport Art Gallery; University of Tasmania; private collections in Australia.

Bibliography: Marwood, Jim: 'Ways of Working', Kangaroo Press, 1986.

MARION HARDMAN (b.1951 Hobart, Tasmania)

Studies: TCAE, School of Art (Dip.Arts) 1973; Currently enrolled at NSW Institute of Technology (Graduate Diploma in Communications).

Exhibitions: One-man shows include: 'Green Bans', Arts Council of NSW, 1975; 'Photographs from Earth', George Paton Gallery, Melbourne University Union, 1978; 'Mirrors and Beads', Macquarie Galleries, Sydney, 1980; 'Measurements at Bonnet Hill', Macquarie Galleries, Sydney, 1981; 'Practical Dreams', Macquarie Galleries, Sydney, 1982. Group shows include: 'Australian Perspecta', Art Gallery of NSW, 1981; 'New Art', University of Tasmania, 1982; 'From Another Continent - Australia. The Dream and the Real', Musee d'Art Moderne, Paris, 1983; 'Decade of Australian Photography 1972-82', Australian National Gallery, 1983; 10th Anniversary Exhibition, Australian Centre for Photography, 1984; 'New Landscapes - Photographs from Two Continents', Tasmanian School of Art Gallery, 1985 (travelled to Adelaide, Sydney and St. Louis, USA, 1985-86).

Awards: Include Visual Arts Board, Direct Assistance Grant, 1975; Visual Arts Board Special Projects Grant, 1980; Tasmanian Arts Advisory Board Special Projects Grant, 1980; Visual Arts Board Travel Grant, 1982.

Represented: National Gallery of Victoria; Art Gallery of NSW; Tasmanian Museum and Art Gallery; Burnie

Art Gallery; High Court of Australia; Visual Arts Board Art Purchase Programme; University of Tasmania; Polaroid; Swinburne Institute, Melbourne; Rusden College; Bibliotheque Nationale, Paris; Phillip Morris Collection.

Publications: *Camera* (Switzerland), January 1986 - a portfolio; *Creative Camera* (UK), March 1978 - a portfolio; Hardman M. and Manning, P: 'Green Bans', Australian Conservation Foundation, Melbourne, 1975; Hardman, M: 'Practical Dreams' (Colour photographs), self-published, Sydney, 1981.

Selected bibliography: Murphy, Bernice: *Australian Perspecta 1981* (catalogue), Art Gallery of NSW, Sydney, 1981; Holmes, J: 'Strong Art and Timid Galleries', *Australian Art Review*, Sydney, 1981; Catalano, Gary: 'A Passionate Nearness: The Art of John Olsen, John Wolseley and Marion Hardman', *Quadrant*, Sydney, July 1982; Holmes, Jonathan: *Studio International*, October 1983; Holmes, Jonathan: *Art and Australia*, Spring 1985.

PETER JACKSON (b.1943 Melbourne, Victoria)

Studies: TCAE, School of Art (T.Dip.Art) 1970; University of Tasmania (Dip.Ed.) 1971.

He is currently Senior Master, Art/Speech & Drama at Elizabeth College, Hobart.

Exhibitions: One-man show of paintings at Saddler's Court, Richmond, 1972. He has participated in several group shows in Tasmania.

Publications: Illustrated, 'Wild Rivers', Dombrovskis & Brown, 1983.

ANNE MacDONALD (b.1960 Launceston, Tasmania)

Studies: University of Tasmania, Tasmanian School of Art: Diploma of Visual Art 1980; Bachelor of Fine Art 1981; Master of Fine Arts 1983. Honorary Research Associate, Centre for the Arts, University of Tasmania, 1985-6.

Exhibitions: One-man shows: Masters Graduate Show, Tasmanian School of Art Gallery 1983; George Paton Gallery, Melbourne University 1986; Chameleon Gallery, Hobart 1986. Recent group shows include: Australian Centre for Photography, Sydney 1985; Recent Australian Photography - from the Kodak Fund, Australian National Gallery, Canberra 1985; Australian Perspecta, Art Gallery of New South Wales 1985; 'Apparitions' (curated by Gary Sangster) Art Space, Sydney, travelling to Belgrade and Berlin 1986; 'The Naked Image', Adelaide Festival and the Australian Centre for Contemporary Art 1986.

Awards: University of Tasmania Post Graduate Award 1983; Visual Arts Board, Australia Council, Project Grant 1985-6.

Represented: Australian National Gallery, Canberra; Tasmanian Arts Advisory Board; University of Tasmania; The Contemporary Arts Trust, Brisbane.

Selected bibliography: Holmes, Jonathan: *Australian Perspecta '85* Catalogue, 1985; Ennis, Helen: *Recent Australian Photography*, Exhibition Catalogue, 1985; Lynn, Elwyn: *The Weekend Australian*, November 2, 1985; Moore, Catriona: ACCA 'The Naked Image' - the *Nude in Recent Australian Photography*, Exhibition Catalogue, 1986; Deborah St. Leger: *The Romance*, Exhibition Catalogue, 1986; Joanna Murray-Smith: *Melbourne Times*, September 10, 1986; Elizabeth Gertsakis: *The Mercury*, November 1, 1986; Lis Stoney: *Photofile*, Summer 1986.

JIM MARWOOD (b.1932 London, England. Arrived Australia 1960)

Studies: Medical degree from Birmingham University, UK, 1959; TCAE, School of Art (BA Visual Arts) 1981.

Exhibitions: One-man shows: Don Camillo Gallery, Hobart; Saddler's Court Gallery, Richmond; Bowerbank Mill Gallery, Deloraine, Tasmania, 1972-1976; 'The Other Half', University of Tasmania Fine Arts Gallery, 1983; 'Valley People', Macquarie Gallery, Sydney, 1984. Group shows include: 'Over the Wall', Tasmanian School of Art Gallery, 1981; 'Outside Image', Crafts Council Gallery, Hobart, 1982; 'Flights of Fantasy', Long Gallery, Hobart, 1982; 'Year of the Trees', Handmark Gallery, Hobart, 1983; 'Working Life', Australian Centre for Photography, and toured Tasmania, 1984-85; 'Works on Paper', Chameleon Gallery, Hobart, 1985; 'Anzart', Auckland City Art Gallery, New Zealand, 1985.

Commissions: 'Working Life' - Photographer in residence, E-Z West Coast Mines, Tasmania, 1984; Text for publication of 'Working Life' photographs, 1985; 'Art in Public Buildings' - Photographic mural for new library building at New Norfolk, 1985; Community photographic and historical project for Circular Head Arts Festival, Stanley, Tasmania, 1986; 'Artists in Schools' project, Bridgewater, Tasmania, 1986.

Represented: Queen Victoria Museum & Art Gallery, Launceston, Tasmania; Circular Head Municipal Council, Stanley, Tasmania; Public Library, New Norfolk, Tasmania; University of Tasmania, Hobart.

Selected bibliography: *The Bulletin*, 2/4/85, p.58; *Impulse*, January 1985, p.4; *Australian Photography* August 1985, pp.54-57; *Artists in School*, Tasmanian Education Department, 1986, pp.70-82.

GEOFF PARR (b.1933 Earlwood, NSW)

Geoff Parr is currently Director of the School of Art, Centre for the Arts, University of Tasmania.

Exhibitions: One-man shows: Lloyd Jones Gallery, Hobart, 1965; Retrospective, University of Tasmania 1973; Queen Victoria Museum and Art Gallery, Launceston 1976; 'Developed Image', Adelaide 1982; 'The Surveyor and the Surveyed', AVAGO, Sydney 1984; 'The School of Athens on the Banks of the River Derwent', AVAGO, Centre for the Arts, Hobart 1986. Group shows include: 'Down Under, Down Under Show', Brummels, Melbourne 1976; 'Modern Australian Photography', National Gallery of Victoria, 1976; 'Six Tasmanian Photographers', Australian Centre for Photography, Paddington, NSW, 1978; 'Australian Contemporary Photography', Art Gallery of South Australia, 1980; 'Australian Wilderness Photographs', Australian Centre for Photography, Paddington, NSW, 1980; 'Australian Perspecta '83', Toured 1983-84; 'Not a Picture Show', ANZART, Hobart, Toured 1984; 'Australian Perspecta 85', Art Gallery of NSW, 1985; 'Australian Landscape Photographed', National Gallery of Victoria, 1986; 'The Source', Centre for the Arts Gallery, Hobart 1986.

Represented: National Gallery, Canberra; Art Gallery of South Australia; National Gallery of Victoria; Tasmanian Museum and Art Gallery; Queen Victoria Museum and Art Gallery; Devonport Gallery and Art Centre; Ormond College, University of Melbourne; University of Tasmania.

Selected bibliography: Jonathan Holmes: *Studio International*, Vol.196, UK, 1983; *Australian Art Review* 2, 1983; Jonathan Holmes: *Art and Australia*,

Vol.22, No.4, Winter 1985; Elizabeth Gertsakis: *Australian Perspecta 85*, Catalogue, 1985; Elizabeth Gertsakis: *Photofile*, Autumn, 1986.

KATHRYN PAUL (b.1948 Kansas City, USA. In Australia 1980-81)

Studies: University of Florida, USA (BFA Photography) 1967-70; Arizona State University, USA (MFA Photography) 1973.

Kathryn Paul is currently Director of Graduate Studies, Department of Cinema and Photography, Southern Illinois University.

Exhibitions: One-man shows include: Centre for Creative Photography, University of Arizona, Tucson, USA, 1978; Macquarie Galleries, Sydney, Australia, 1981. Group shows include: 'Details of Van Diemen's Land', University of Tasmania, Hobart, 1981; 'Reconstructed Vision', Art Gallery of New South Wales, Sydney, 1981; 'The Photographer as Printmaker', Arts Council of Great Britain (travelled throughout England), 1981; 'Landscape/City-Scape', Susan Spiritus Gallery, Newport Beach, USA, 1983; 'Open Land - Photographs of the Midwest, 1852-1982', Art Institute of Chicago (travelled), 1983; 'The Year of the Tree', Art Gallery of New South Wales, Sydney, 1983; 'The Lay of the Land - 20th Century Landscape Photographs from the Hallmark Collection' (travelled), 1984; 'New Landscapes - Photographs from Two Continents', Tasmanian School of Art Gallery, 1985 (travelled to Adelaide, Sydney and St. Louis, USA, 1985-86).

Awards: Include Ford Foundation Allocation Grant, 1978; Illinois Arts Council Completion Grant, 1979; National Endowment for the Arts Photographers in Residence Program, 1980; Unicolor Artists' Support Program Grant, 1982; National Endowment for the Arts Artists' Fellowship, 1983.

Represented: Australian National Gallery, Canberra; Art Gallery of NSW, Sydney; National Gallery of Victoria, Melbourne; University of Tasmania; Arizona State University, Northlight Gallery, Tempe; Centre for Creative Photography, University of Arizona; Houston Fine Arts Museum; San Francisco Museum of Modern Art.

Selected bibliography: Glown, Ron: 'New Photographics - Process and Paradox', *Art Week*, San Francisco, 1982; Reeves, Catherine & Swad, Marilyn: 'The New Photography', Prentice-Hall, New York, 1983; Stephenson, David: *New Landscapes - Photographs from Two Continents*, Catalogue, University of Tasmania, School of Art, 1985.

DON STEPHENS (b.1928 Hobart, Tasmania)

Studies: Apprentice photo-lithographer, Cox Kay Printers, 1942-46. Trained with the *Mercury* Newspaper in Press and Commercial Photography, 1952-55. Don Stephens is a landscape and commercial photographer, and works in that capacity for the *Mercury* Newspaper.

Exhibitions: Since the late 60s he has held over 10 one-man exhibitions in local venues such as the Commonwealth Bank, the Tasmanian Building Society, the AMP Building, Richmond Art Gallery, etc., and since 1982 has exhibited annually at the Royal Agricultural Society of Tasmania's annual Tasmanian National Exhibition of Photography.

Awards: Include the Casino Award for the best photograph of the Entertainment Centre, 1985.

DAVID STEPHENSON (b.1955 Washington, DC. Arrived Australia 1982).

Studies: University of Colorado (BFA, BA) 1973-79; University of New Mexico (MA, MFA) 1979-82.

Exhibitions: Recent shows include: Robert Freidus Gallery, New York, 1983; The Developed Image, Adelaide, South Australia, 1983; 'Australian Perspecta 1983', Art Gallery of N.S.W. (travelled to five regional galleries), 1983; 'Recent Acquisitions', San Francisco Museum of Modern Art, California, 1983; The Developed Image, Adelaide, South Australia, 1984; '10th Anniversary Exhibition', Australian Centre for Photography, Sydney, 1984; Ivan Dougherty Gallery, Sydney, NSW, 1985; The Friends of Photography, Carmel, California, 1985; Festival of Perth Exhibition, Editions Gallery, Fremantle, W.A. 1985; 'Approaching Landscape', Chameleon Gallery, Hobart, and Penrith Regional Gallery, NSW, 1985; 'New Views: Landscape Photographs from Two Continents', University of Missouri, St. Louis, Missouri, 1986.

Commissions: CSR Photography Project Commission, 1983; New Parliament House Photography Commission, 1984-86.

Awards: Include Ford Foundation Grant, 1979; National Endowment for the Arts Fellowship, 1980; Tasmanian Arts Advisory Board Grant, 1983.

Represented: Art Gallery of NSW, Sydney; ANG, Canberra; City Art Institute, Sydney; National Gallery of Victoria, Melbourne; Parliament House, Canberra; Tasmanian Museum and Art Gallery, Hobart; University of Tasmania, Hobart; Bibliotheque Nationale, Paris, France; Corcoran Gallery of Art, Washington, DC; Library of Congress, Washington, DC; San Francisco Museum of Modern Art, San Francisco, California; Museum of Modern Art, New York; Metropolitan Museum of Art, New York.

Selected Bibliography: Murphy, Bernice: *Australian Perspecta 1983* (Catalogue), Art Gallery of NSW, Sydney, 1983; Holmes, Jonathan: 'Contemporary Visual Arts in Tasmania', *Studio International*, Volume 196, No.1002, London, UK, October 1983; Allison, Brian: 'David Stephenson', *Photofile*, Australian Centre for Photography, Sydney, NSW, Autumn 1984; Holmes, Jonathan: 'Resuming our journey into the landscape...', *Art and Australia*, Volume 22, No.4, Sydney, 1985; Patton, Tom: 'New Views - Landscape Photographs from Two Continents', University of Missouri, St. Louis, 1986.

GRAEME WOOLLEY (b.1931 Hobart, Tasmania)

Graeme Woolley is an amateur photographer. In 1981 he was awarded the certificate 'Master of Photography' by the Tasmanian Photographic Federation Inc.

Exhibitions: Since 1970 he has exhibited regularly in National Salons throughout Australia, and has been an occasional exhibitor in International Salons in Australia and Overseas (Scotland, Wales, Channel Is., New Zealand, Hong Kong, etc.).

Awards: He has won various awards and Merit Certificates in the National Salons, and was awarded the Bronze Trophy at The Hong Kong 35mm Photography Society's Salon, 1981.